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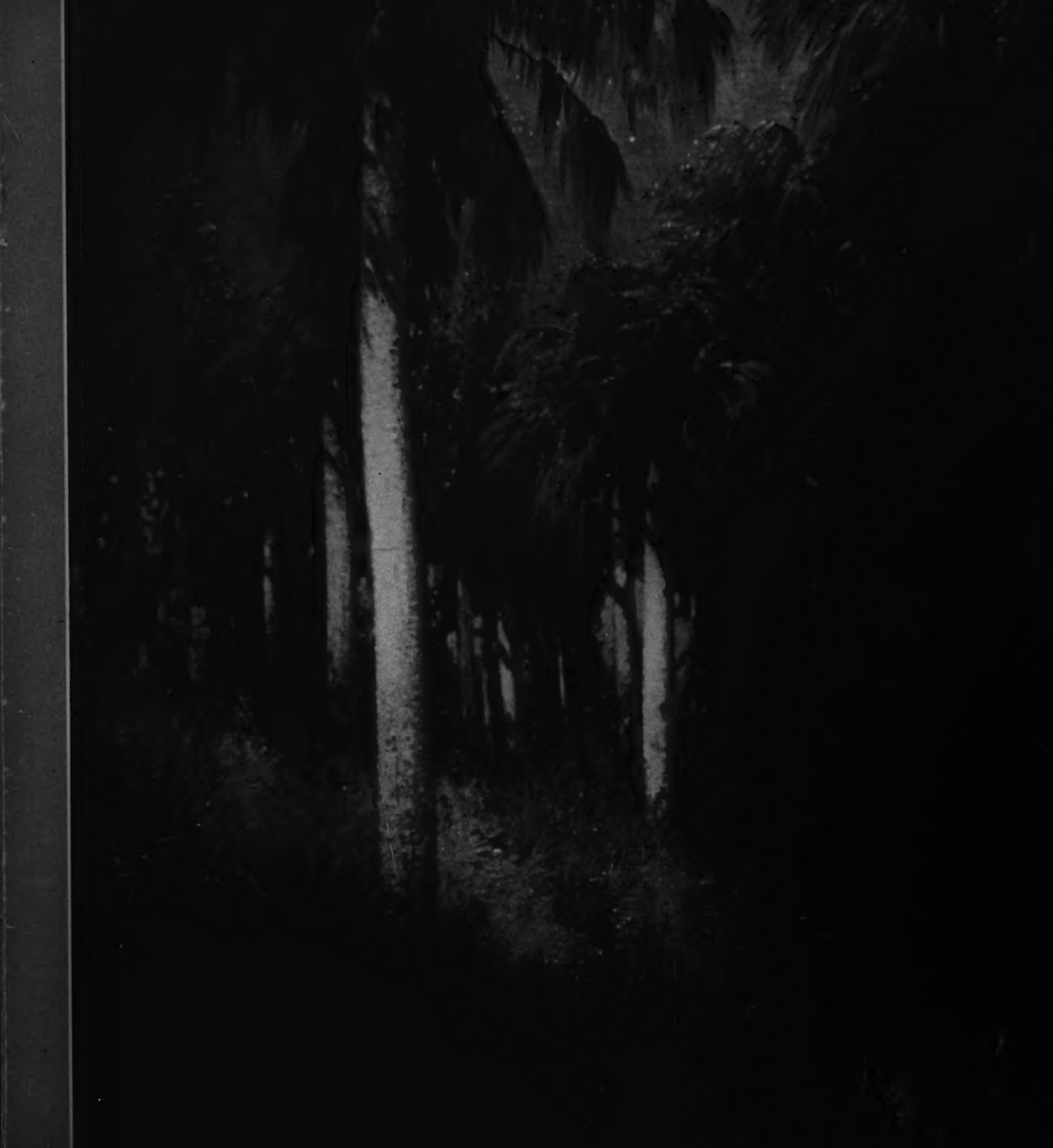


19TH CENTURY AMERICAN TOPOGRAPHIC PAINTERS

NOVEMBER 21, 1974–JANUARY 5, 1975
ORGANIZED BY THE LOWE ART MUSEUM,
UNIVERSITY OF MIAMI

INFORMATION

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. (offices open 8:30 a.m. to 5 p.m.); Saturday, 10 a.m. to 5 p.m.; Sunday, 2 p.m. to 5 p.m.

MUSEUM INFORMATION: Telephone 305-284-3535, write to the Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

ADMISSION FREE: Guided tours by volunteer members of the Lowe Art Museum Docent Guild are available. Please call ten days in advance.

EXHIBITIONS: The Beaux Arts, the Friends of Art and Society of the Lowe Art Museum membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

MUSEUM STAFF: John J. Baratte, Director; Paul E. Thompson, Assistant Director, Ms. Donna Ray, Assistant to the Director; Ms. Carol Hotchkiss, Registrar; Ms. Janet Jacek, Assistant Registrar; Ms. Nancy Krantz, Museum Secretary; Mrs. Kathryn Spancake, Assistant Museum Secretary; Ms. Roberta Owen, Membership Secretary and Receptionist; Elliot Stringer, Building Superintendent; Gerald Chungo, Installation Engineer; Victor Zamora, Housekeeper; Richard Johenning, Electronics Supervisor; Museum Guards: Ms. Betty Walker, Chief Guard; Ms. Delphine Walker; William Orchard.

CATALOG designed and edited by Paul E. Thompson. Biographical information prepared by Docent Guild members under the supervision of Ms. Carol Hotchkiss, Registrar.

COVER:
59 Herman Herzog, *Group of Palmettos, Gulf Hummock, Florida,* oil on canvas, 28" x 22". First Federal Savings and Loan of Miami.

PREFACE

About a year ago, when I first saw Herman Herzog's fine painting "Group of Palmettos, Gulf Hummock, Florida" (illustrated on the cover), an idea that had concerned me for some time began to be more clear.

Scholars and students of American art history had grown accustomed to using the terms "luminist" and "luminism" to describe a group of painters who worked during the mid-nineteenth century. Although convenient to apply in some cases, luminist for me (and others) came to be too narrow a definition to accommodate many artists of the period who shared important characteristics such as attitude, subject matter, and treatment. Luminism speaks only to the use of light, and particularly with its actual description and effects in a painting. Somehow it seemed there had to be a thread running through the luminists and others of more universal concern, one that would provide a better base for the study and understanding of this important aspect of American art.

Herzog's painting said to me that what was needed was simply a clear statement of this fact. I have never been fond of the widespread use of terms such as luminism when they are applied with severity and an exclusiveness, thus obviating many gray areas. So with the new term "topographic", which not only connotes the use of the land as subject but includes serious concern with the manner of treatment, the attempt now is to loosen the drawstrings and open the bag, not pull them tighter. Perhaps most importantly, this exhibition presenting works within the broader thought should help considerably. With the added impetus of the Lowe's committment to American art exhibitions through the 1976 Bicentennial, *19th Century American Topographic Painters* became an idea whose time had come.

These 75 artists and 151 paintings are most probably not exhaustive, and are not meant to be. Other artists of the time will most likely come to light who, as Mr. John Wilmerding describes so ably in his ensuing introduction, "... perceived the country's identity and aspirations to be inextricably linked with the special character of its geography ... their records of place came to embody a widely shared optimism and self-confidence."

Thus with "topographic" we do not strictly mean the painting of atmospheric effects, not just the means of treatment of the landscape as an attitude toward the medium of painting itself; rather, we mean an art that grew from the land, and from the greater social situation of the times. Westward expansion caused an intense interest in an apparent limitlessness, and gold found at the end of the land frontier certainly added to this sense of destiny. Everywhere in that era a boundless openness, a sea of natural space, permeated American action. "Impossible" dreams were realized—railroads spanned the continent, the telegraph meant instant communication over vast distances, great personal fortunes were made, hundreds of wagon trains took families West by the thousands.

Certainly the art of the topographic painters reflected this robustness. In a sense, it represented the embodiment of an idealization, of possibilities realized. This may be contrasted with the idealization of the Hudson River School painters, which tended more to romanticism and the perfectness of nature. Some Hudson River artists are included in this exhibition because these particular works show they understood and responded to the topographic attitude as well. Few could resist the clarion call of size and quantity, which seem always to have been early, if not prime, measures of freedom of spirit and of a better life. In the nineteen seventies we have begun to better objectify quantitative thinking, particularly since we now know our natural resources, apparently inexhaustible a century ago and thus not a limiting factor, are depleting at an ever-increasing and in some cases at an alarming rate. It is unlikely, therefore, that we will see paintings like these of the American Topographic artists made again in our country. Those days are past. Art made today is of today.

An exhibition of this importance and magnitude is made possible only through the cooperation of many individuals and institutions. One important contributor to *19th Century American Topographic Painters* is the Metropolitan Museum of Art in New York City. Although the Lowe has borrowed many works from the Metropolitan for exhibition during recent years, it seems appropriate to here express our thanks (and thus to all our counterparts throughout the museum world) for reconfirming that institution's committment of "direct involvement with other institutions", in director Thomas P. F. Hoving's words.

The Metropolitan's vast resources are continually made available in the cause of "supporting qualified institutions and helping them realize their full potential in support of all the arts." Too often, as we at the Lowe

know all too well, access to the arts is not possible or feasible for everyone, even with increased emphasis on outreach programs. The Metropolitan is no exception; with a collection of objects numbering into seven figures, it can hardly exhibit all of even the very best it holds. So sharing parts with the Lowe and other museums helps more people experience more works of quality, and reaches beyond institutional confines of immediate geography.

The Lowe Art Museum is most appreciative of the Metropolitan's concern with this important idea. Because of it, the people of South Florida have the possibility of enrichment through arts from another place without the expense of time and travel. Of course, the Lowe continually loans from its collection to other qualified institutions as well. The policy would certainly not be effective if it were not reciprocal. In practice, then, the works of art that the Lowe Art Museum holds in custody are made more available. Rather than depleting this great national resource, the sharing, the "more", of art objects and experiences is an additive process.

Works of art have been and will continue to be made to be seen and experienced. It is our responsibility to serve the artist, the work, and the people toward that end. The sharing of collections is one way this obligation is met.

John J. Baratte
Director

SPRING BLOOM AND AUTUMN BLAZE:

Topographies of American Landscape and Character

William Cullen Bryant's words "spring bloom and autumn blaze" were but partial features of the "living image of our own bright land" which he urged his friend Thomas Cole to keep in mind as the painter left in 1829 to travel in Europe. The sentiments of that famous ode belonged to a generation who believed in asserting and celebrating the American character in all the arts. A few years later Cole himself wrote his "Essay on American Scenery," and Emerson published his important essays on "Nature" and "The American Scholar"—all efforts to establish the independence and integrity of a national culture. These individuals and their colleagues initiated a major period of attention to the American landscape in both painting and literature, in which they perceived the country's identity and aspirations to be inextricably linked with the special character of its geography. For an extended time during the nineteenth century, in fact, their records of place came to embody a widely shared optimism and self-confidence. This exhibition vividly demonstrates the flourishing of those ideals during the first three-quarters of the nineteenth century, with works by well known figures along with happily surprising examples of great interest and fine quality by unfamiliar names.

Although the nineteenth century saw perhaps the greatest outpouring by American artists of topographical landscapes—for it was largely during that period when the country's identity was most strongly molded—painters and engravers for some time before had recorded the coast of the New World and the landscape of colonial settlements with varying degrees of accuracy. With the earliest French expeditions in the 1560's came Jacques LeMoyne de Morgues, and with the English two decades later John White, both of whose drawings and watercolors of the New World's inhabitants, flora, and geographical features were subsequently engraved by the Dutch printer Theodore de Bry. In some instances their images are maps literally charting the Atlantic seaboard or are visual catalogues of the various species of birds, fish, flowers, and vegetables encountered ashore. Such impulses towards specificity in the record of place played a significant and continuing role in the experience of discovery, for making concrete what one saw became a metaphorical form of possession. As Robert Frost claimed, "The land was ours before we were the land's."

Indeed, mapmaking continued to be an important mode of clarifying a vision of the new continent, and it is no mere coincidence that J. F. W. des Barres printed his famous coastal charts, *The Atlantic Neptune*, during the 1770's, the years of the Revolution and independence. The country was gaining definition both geographically and politically, and each form of definition called for and complemented the other. Meanwhile, the first identifiable views of American scenery were appearing in the backgrounds of Colonial portraits. What is thought to be the first known view of Beacon Hill and Boston harbor appears in the background of Thomas Smith's portrait of *Major Thomas Savage* (Estate of Henry Shattuck, Brookline, Mass.), dating from c. 1679. Using mezzotints after English originals as sources for their compositions, the early Colonial portraitists translated these formats and settings into more simplified, less pretentious treatments. Straightforward glimpses onto stretches of open landscape or coastlines were substituted for the elegant garden scenery and picturesque vistas in the prototypes, as more suitable to the character or occupation of the Colonial patron. Usually, such views appearing as window vignettes to one side of the sitter remained rather fanciful and imaginary, although increasingly painters and subjects alike sought more specifically realistic and relevant settings.

For example, in 1729 John Smibert painted the wealthy Bostonian Francis Brinley (Metropolitan Museum, New York) standing before a distant view of Boston and Beacon Hill as seen from the owner's mansion, Datchet House, in Roxbury. John Singleton Copley, too, might be said to have depicted his sitters with telling accuracy as they stood or sat within the quite identifiable "interior landscapes" of their homes. William Williams, the onetime teacher of Benjamin West, painted several American sitters during the later eighteenth century standing before landscapes which combine realistic and invented details. And West himself began his career in America both by painting portraits in Williams' manner as well as rather naive scenes such as *Landscape with Cow*, c 1749-52 (Pennsylvania Hospital, Philadelphia) with its apparent combination of observed local scenery and imaginary castle towers.

The Federal period saw the first concerted efforts by large numbers of American artists to record topographical views. Many were foreigners, especially English, who must have glimpsed special opportunities for productive careers in the rapidly growing ports and commercial centers of the new nation. Native or not, all appear to have been responding to the fresh desires of the republic's citizens to delineate features and special sites of the national landscape. Now, too, there was an increased stability and self-confidence which made possible the production of art forms that were not strictly or primarily functional (such as silver, furniture, book illustration, architecture, gravestones, or portraiture had been). The full emergence of landscape painting at this time

thus reflects both a more prosperous social context and an aspiring collective pride.

There were a number of interesting figures sketching and painting American scenery in this formative period of the last decade of the eighteenth century and the first two of the nineteenth. Among them were William Birch and William Groombridge at work in the Philadelphia area, the former known for his various city prospects and the latter for his panoramas of prominent country estates nearby. Meanwhile, Francis Guy painted several closely observed city scenes in New York, the best known being *The Tontine Coffee House, corner of Wall and Water Streets*, c. 1797 (New York Historical Society) and *Winter Scene in Brooklyn* of two decades later (Museum of the City of New York). One might also note the two brothers from Scotland, Alexander and Archibald Robertson, who offered their services as instructors of drawing in New York around the turn of the century, and were noted as well for an extensive series of sketches documenting the countryside from Manhattan north along the Hudson River. In this regard we ought not to forget the group of watercolor drawings Charles Willson Peale made along the Hudson as he traveled from Philadelphia to upstate New York to undertake his famous exhumation of the mastodon bones in the early 1800's.

A somewhat younger generation of artists was even more active in an almost systematic exploration of American scenery along the Atlantic seaboard. In New England Alvan Fisher was one of the first to paint views of the rugged coast of Maine, including the Camden Hills and Mount Desert Island, both areas with great appeal for numerous painters from the 1830's to seventies. The English-born artist Robert Salmon settled in Boston in 1828, where he worked for over a decade before returning at the end of his life to Europe. In Salem Michele Félice Cornè, a refugee from Elba during the Napoleonic wars, painted canvases and overmantels of local vessels and scenery, while his talented pupil George Ropes undertook among other subjects his impressive panorama of Crowninshield Wharf in 1812 (Peabody Museum, Salem). To the south Thomas Birch was establishing a highly successful career as recorder of marine engagements during the war of 1812, but became equally recognized for his canvases of both the Delaware Bay and New York harbor areas. At the same time John Lewis Krimmel was engaged in his several entertaining street scenes around central Philadelphia. The picture of life in America that Salmon and Birch especially give to us is one of lively and expansive activity. Often their harborscapes are filled with vessels under way, their wharves dense with people, their skylines animated by crowded rooflines—all conveying the surging growth in population, commerce, and above all, national well-being.

The graphic arts played a special role in popularizing familiar or dramatic scenery. Lithography particularly, through its relative immediacy of means and effect, its technical simplicity and greater reproductive capacities, permitted the wide production and circulation of town vistas as well as the variety of picturesque vignettes to be found in rural and wilderness settings. One notes the emergence during the first quarter of the nineteenth century of such draftsmen as John W. Hill, William J. Bennett, and W. H. Bartlett, who were responsible for publishing some of the most comprehensive and best known views of American scenery. Typical of these endeavors were the paintings and prints produced by Joshua Shaw, who over a period of years toured much of the Eastern coast. The scenes that Shaw sketched from nature Hill engraved in 1820 for publication as *Picturesque Views of American Scenery*, the introduction to which grandly proclaimed:

> In no quarter of the globe are the majesty and loveliness of nature more strikingly conspicuous than in America. The vast regions which are comprised in or subjected to the republic present to the eye every variety of the beautiful and sublime . . . Striking however and original as the features of nature undoubtedly are in the United States, they have rarely been made the subjects of pictorial delineation . . . America only, of all the countries of civilized man, is unsung and undescribed.

Over the next several decades Shaw and his contemporaries strove to fulfill this compelling vision of describing the beauties of nature that they perceived around them. Shaw's own art moved from works strongly within the sublime mode (such as his early vision of dramatic terror in *The Deluge* of c. 1813 in the Metropolitan Museum) to more picturesque scenes, some rather imaginary, others more explicit as to location.

The most familiar and cohesive group of early landscape painters in America is of course the Hudson River School, with Thomas Doughty as the senior figure by age, Thomas Cole and Asher B. Durand the foremost practitioners. In Doughty's work one finds the full range of approaches to nature characteristic of Hudson River painting, from the formula "composition" on the one hand to views "from nature" on the other. Often he struck a middle ground, modifying his first-hand observations of a place with generalized details or harmonizing balances of design. Cole pushed this inherent duality between the philosophical and the specific even further. These two modes in his art and that of the Early Hudson River School have perhaps

their most forceful summary respectively in Cole's *Course of Empire* (New York Historical Society) and *The Oxbow on the Connecticut River near Northampton* (Metropolitan Museum), both from 1836.

It is the strain of the real and identifiable seen in *The Oxbow* with which the present exhibition is most concerned, not least since it developed as one of the most enduring impulses in landscape painting through the central decades of the century. Cole spelled out what he saw as the role of American scenery in the cultivation of civilized taste in his 1835 essay: nature gives an understanding of history's evolution, pleasure in the contemplation of beauty, pride in knowing the spiritual and physical richness of one's country. By reflecting on the sublime virtues of New England's wilderness one might gain some intimation of a higher, Godly order. After Cole's premature death in 1848, Asher Durand turned increasing attention to depicting recognizable vistas or sites.

Yet both he and Cole were often disposed towards transforming their delineations of a particular place with certain devices which served more to convey symbolic content than to represent actual details. For example, in *The Oxbow* Cole chose a notably elevated vantage point for increased dramatic effect; across the background a clearing thunderstorm has physically (and spiritually) cleansed the wilderness before our eyes; and prominent in the foreground of this, and so many Hudson River pictures, stands a blasted tree trunk with the green branches of new growth nearby, signifying nature's purifying self-renewal. Durand, however, urged in his Letters appearing in the *Crayon* in 1855 that the artist "draw with scrupulous fidelity" each form he selects from nature, and "observe particularly wherein it differs from those of other species."

This exhibition offers the viewer a wide range of variations on these broad themes, and one may take pleasure in making a sequence of interesting and revealing comparisons, whether among similar subjects or different works by a single artist or a type of view treated at successive points during the nineteenth century. For example, there are several dense woodland views by Sanford Gifford, Thomas Hill, and David Johnson. Another is a collaboration between Gifford and Jasper Cropsey, while there is a further contrast to be drawn between the views of Kaaterskill Falls as recorded by Gifford and Ernest Lotichius. Then from a later generation come the changes in mood and technique evident in examples by Winslow Homer and George Inness.

Inness's *Overlooking the Hudson at Milton* also shares a spaciousness and glowing light characteristic of a different group of more panoramic woodland prospects. These would include the canvases surveying broad reaches of mountain ranges, usually with streams crossing the foreground and occasional animals or figures dwarfed by the implied vastness of nature. This was a popular format, as confirmed in the examples by familiar figures like Durand, Frederic Church, Homer D. Martin, and Ralph Blakelock, as well as by lesser known names like Joseph Morviller and J. B. Hudson. Meanwhile, Doughty, John Mix Stanley, Inness, and Aaron Draper Shattuck varied their treatment of this composition with larger figures more prominently rowing or crossing the water in the foreground. With the works of James H. Beard and Richard P. Leitch we find the figural elements approaching a level of narrative interest more typical of pure genre painting.

By mid-century American topographical landscapes were displaying subtle but decisive shifts in style, away from the frequently anecdotal or patently moralistic works of the early generation, and towards more precisely identifiable scenes, a new expansiveness and reflective calm, and greater concentration on the poetic and evocative effects of light. These qualities are apparent in the large peaceful views of Jervis McEntee, Cropsey, John Casilaer, and Alexander Wyant. There are obvious parallels in the developments of marine and coastal painting during the same decades. From the thirties and forties date the harbor views of Salmon and Fitz Hugh Lane with their distinctive storytelling details. Yet the attention to the glowing effects of light and atmosphere anticipate their increased role in subsequent painting, as one can see by looking at the shoreline seascapes by Harrison Bird Brown (probably of Mount Desert, Maine), Edmund T. Dana, Alfred Thomson Bricher, and Francis A. Silva.

In one way or another many of these works embody characteristics now ascribed to luminism, the culminating phase of Hudson River painting and one of the truly indigenous movements of nineteenth-century American art. In Heade's *Marshfield Meadows*, McEntee's *Catskill Mountains*, and David Johnson's *Lake Scene* (probably Lake George) are the essential luminist qualities of measured calm, emphatically horizontal extension of space, and dissolving glazes of sunlight. As the physical elements of landscape seem to diminish, the presence of an airy radiance acquires enhanced meaning, both as methodically observed fact and as metaphysical sign of transcendent harmony. These are visions inherently American in their concreteness of place as well as of feeling.

Besides the examples so familiarly a part of Hudson River School developments in New England and the Northeast, there are here a number of unusual glimpses of

more urban places and scenery elsewhere across America. In the former category are the little known but fine views of *Highgate Bridge, Harlem River* by Frederick Ballard Williams, *New York Harbor from Bedloe's Island* by N. Jorgensen, and *The Artist's Residence at Glenside, Pa.* (inscribed on the reverse, "Painting Room of the Academy of Music for 26 years") by Russell Smith. Such an exhibition as this would be lacking without at least one view of Niagara Falls, one of the principal icons of American scenery, and we are not disappointed by the dramatic beauty of *Niagara Falls in Winter* by Hippolyte Sebron. Beginning with John Trumbull and John Vanderlyn in the early years of the nineteenth century, almost every American painter felt compelled to record his own impressions of the Falls, in a sequence which culminates with the archetypal version by Frederic Church in 1857 (Corcoran Gallery).

That artists began to move to other parts of the country by mid-century in search of subjects was an indicator of the growing settlements in the Midwest and West. One had to push farther afield to find the virgin wilderness first celebrated by Cole and others in the Catskills or along the Maine coast. Of interest are the Mississippi and Rio Grande river views by Joseph Meeker and Solomon Nunes Carvalho respectively, or the more familiar Florida oils by Heade and their bright counterpart in Albert Bierstadt's *House in the Bahamas.* Bierstadt was Church's great rival during the 1870's, as each sought to put on enormous canvases their heroic visions of America's most sublime natural wonders. The great mountain ranges of the West attracted not only Bierstadt but also his New Bedford, Massachusetts, friend William Bradford, and another contemporary, Thomas Moran, all represented here with exemplary pictures of their western expeditions. Moran especially has come to be known for his spectacular compositions of the Grand Canyons of the Colorado and of the Yellowstone. His images remain as breathtaking today as they obviously were a century ago when they directly stimulated the moves to establish the country's first national parks.

The California mountains made frequent subjects for the canvases of William Keith, while the relatively new cities in that state found delineators in artists we would like to know more about. For example, there is George Tirrell's glowing *View of Sacramento, California, from across the Sacramento River,* c. 1860 (Boston Museum), and on the coast M. Moye's sweeping prospect across Santa Barbara. Bierstadt as well painted a number of oils along the California coast, some concentrated around San Francisco Bay and others executed during a voyage to Alaska. By the end of the seventies a number of his contemporaries, like Bradford, Heade, Gifford, and Church, had made excursions well beyond the continental limits of the United States. In search of the sublime undiscovered wilderness that this generation associated with the optimism and manifest destiny of the nation, they traveled to the volcanoes of South America, the icebergs of the Arctic, and the deserts of the Near East.

Yet in these very same years their celebratory and exclamatory interpretation of nature seemed increasingly hollow and bombastic to the public. In response, doubtless, to several factors—the psychic shock of the Civil War, discontent with Reconstruction, the materialism of a new age, regionalism replacing a former consciousness of national unity, and the possibilities as well as incursions of technology —a sober, more down-to-earth art seemed called for. Thus, the most profound artists of the later nineteenth century were to be figures like Eastman Johnson, Winslow Homer, and Thomas Eakins, whose landscapes were to be weighted with a new gravity and sense of reflection. Where the founders of the Hudson River School had viewed America almost innocently and singlemindedly as the Promised Land, this later age was more troubled about the morality of men and nations.

The commonly shared image of national identity defined by Cole and his friends mainly through the country's landscape now yielded to more personal visions and to disparate artistic styles. Albert Ryder's New Bedford landscapes softened under the glazes of his pigments and deeply introspective character, as did the Indian encampments painted by Ralph A. Blakelock. Towards the end of the century a large group of Americans depicted the outdoors through the adapted formulas of Impressionsim, though some cared less for recording the forms of nature as pure optical sensations than for distilling their own feelings of elegy and wistfulness. The new century brought a World War and the Armory Show, decisive shocks to the older social and artistic orders. If anything, the city became the new landscape for artists, first in the Ash Can School, then in the strains of realism in Edward Hopper and Charles Sheeler, and more recently in Pop Art. Perhaps in looking back from these later vantage points do we even more convincingly see how central the role of nature was in the American imagination during the last century. The topographical landscape became therefore a crucial mode of self-definition.

John Wilmerding
Leon E. Williams Professor of Art
Dartmouth College

2 Carl Baum, *Bradheads Creek, Delaware.*

5 Albert Bierstadt, *Wind River Mountains, Nebraska Territory.*

10 Albert Bierstadt, *Lower Yellowstone Falls.*

EXHIBITION

1 **Washington Allston,** *Indian Summer Landscape,* oil on canvas, 21" x 30". Lowe Art Museum, University of Miami, gift of the Allston trust.

2 **Carl Baum,** *Bradheads Creek, Delaware,* oil on canvas, 17" x 26". Kennedy Galleries, Inc., New York

3 **William Otis Bemis,** *Panorama of Denver, Colorado,* c. 1860, oil on canvas, 47" x 63". Berry-Hill Galleries, New York.

4 **Albert Bierstadt,** *Mountain Landscape,* c. 1858, oil on canvas, 11" x 15". The J.B. Speed Art Museum, Louisville.

5 **Albert Bierstadt,** *Wind River Mountains, Nebraska Territory, 1862,* oil on composition board, 12" x 18½". Layton Art Gallery Collection, Milwaukee Art Center.

6 **Albert Bierstadt,** *White Mountains,* 1869, oil on paper laid down on canvas, 27" x 19". Charles B. Tyler, Los Angeles, California.

7 **Albert Bierstadt,** *Sunset,* 1873, oil on board, 12" x 20". Bernard and S. Dean Levy, Inc., New York.

8 **Albert Bierstadt,** *On the Sweet Water Near Devil's Gate, Nebraska,* 1860, oil on canvas board, 12¼" x 18". National Academy of Design.

9 **Albert Bierstadt,** *House in the Bahamas,* oil on canvas, 14¼"x 19". Hirschl and Adler Galleries, Inc., New York.

10 **Albert Bierstadt,** *Lower Yellowstone Falls,* oil on paper mounted on coarse canvas, 19¼" x 13½". Georgia Museum of Art, University of Georgia, Eva Underhill Holbrook collection of American Art, gift of Alfred H. Holbrook.

11 **Albert Bierstadt,** *Yosemite Valley,* 1863, oil on paper, laid down, 15½" x 19½". Lowe Art Museum, University of Miami.

12 **Albert Bierstadt,** *California Coastal Scene,* oil on canvas, 22" x 30". Schweitzer Gallery, New York.

13 **Albert Bierstadt,** *View Near Salem, Mass.,* 1861, oil on panel, 10" x 15¾". Anonymous.

14 **Ralph Albert Blakelock,** *Woodland Stream,* oil on canvas, 25½" x 39½". Schweitzer Gallery, New York.

15 **Henry Walcott Boss,** *Mountain Landscape,* oil on canvas laid down on panel, 10½" x 17¼". Anonymous loan.

16 **William Bradford,** *Rocky Mountain Landscape,* c. 1880, oil on artist's board, 13½" x 20¾". Hirschl and Adler Galleries, New York.

17 **Alfred Thomas Bricher,** *Looking Toward Bakers Island,* 1860, oil on canvas, 12" x 20". Bernard and S. Dean Levy, Inc., New York.

18 **Alfred Thomas Bricher,** *Canoeing Party Heading to Shore,* oil on canvas, 24" x 40". Kennedy Galleries, New York.

19 **Alfred Thomas Bricher,** *Sundown at Cohasset, Massachusetts,* oil on canvas, 15" x 32". Kennedy Galleries, New York.

20 **George Loring Brown,** *View on Smith's Island, Norwalk Bay,* oil on canvas, 34" x 60⅛". The North Carolina Museum of Art, Raleigh.

21 **George Loring Brown,** *Public Garden, Boston,* 1869, oil on canvas, 18" x 30". Museum of Fine Arts, Boston, M. & M. Karolik Collection.

22 **George Loring Brown,** *View of Norwalk Islands,* 1864, oil on canvas, 21½" x 43". Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

23 **Harrison B. Brown,** *Maine Coast,* c. 1865, oil on canvas, 21½" x 42". Victor D. Spark, New York.

24 **John W. Casilear,** *Lake George, N.Y.,* 1857, oil on canvas, 38" x 60". Mr. Kenneth Lux, Hamilton Gallery, New York.

25 **John W. Casilear,** *Afternoon Near Lake George,* 1856, oil on canvas, 12" x 16". Vassar College Art Gallery, Poughkeepsie, New York.

26 **Frederic E. Church,** *Autumn in North America,* c. 1856, oil on academy board, 11¼" x 17". Vassar College Art Gallery, Poughkeepsie, New York.

27 **Frederic E. Church,** *The Oxbow of the Connecticut River,* c. 1844-46, oil on canvas, 20¼"x 30¼". Mr. & Mrs. Andrew S. Peters, New Jersey.

28 **Frederic E. Church,** *Scene in the Catskill Mountains,* 1852, oil on canvas, 32" x 48¼". Walker Art Center, Minneapolis, Minnesota.

29 **Thomas Cole,** *Aqueduct Near Rome,* 1832, oil on canvas, 44½" x 67½". Webster, Inc., Fine Art, Chevy Chase, Maryland.

30 **Jasper F. Cropsey,** *Lake George,* 1868, oil on canvas, 20½" x 33½". Albany Institute of History and Art, New York.

31 **Jasper F. Cropsey,** *Indian Summer on the Susquehanna,* 1861, oil on canvas, 24½" x 41¼". Hirschl and Adler Galleries, Inc., New York.

32 **Jasper F. Cropsey,** *Spring Time,* oil on canvas, 11" x 19". Lowe Art Museum, University of Miami.

33 **Jasper F. Cropsey,** *Landscape, Near Greenwood Lake, N.J.,* oil on canvas, 21⅜" x 30". Schweitzer Gallery, New York.

34 **Jasper F. Cropsey,** *Pompton Plains, N.J.,* oil on canvas, 20⅛" x 32¼". The Metropolitan Museum of Art, New York, bequest of Collis P. Huntington, 1925.

35 **Edward T. Dana,** *Coast Scene,* 1827, oil on canvas, 26¾" x 30¾". Victor D. Spark, New York.

36 **Victor de Grailly** (attributed to), *View from Mt. Holyoke,* oil on canvas, 16" x 21¼". Cleveland Museum of Art, bequest of Mrs. Everett for the Dorothy Burnham Everett Memorial Collection.

37 **Thomas Doughty,** *On the Hudson,* oil on canvas, 14¾" x 21½". The Metropolitan Museum of Art, New York, gift of Samuel P. Avery, 1891.

38 **Thomas Doughty,** *Fishing Down on the Farm,* oil on canvas, 28" x 36". Kennedy Galleries, Inc., New York.

39 **Thomas Doughty,** *Hudson River Scene,* oil on canvas, 26¾" x 41⅛". Nelson Gallery, Atkins Museum (Nelson Fund).

40 **Robert Duncanson,** *Mountain Pool,* 1870, oil on canvas, 11" x 20". Dr. and Mrs. W. P. Barnes, Cincinnati.

41 **Asher B. Durand,** *View of the Hudson Valley,* 1857, oil on canvas, 32" x 41½". Ernest I. White Endowment Purchase, the Herbert F. Johnson Museum of Art, Cornell Univerity.

42 **George Durrie,** *Landscape Near the Quinnipiac,* oil on panel, 12" x 14". Lyman Allyn Museum, New London, Connecticut.

43 **Alvan Fisher,** *Indians in a Wooded Landscape,* 1855, oil on canvas, 30" x 25". Lyman Allyn Museum, New London, Connecticut.

44 **Alvan Fisher,** *Niagara Falls,* 1831, oil on canvas, 23" x 30". Wadsworth Atheneum, Hartford, bequest of Mrs. Clara Hinton Gould.

45 **Sanford Robinson Gifford,** *A Sketch in the Kaatskill Clove,* oil on canvas, 12⅜" x 10¾". Hirschl and Adler Galleries, Inc., New York.

46 **Sanford Robinson Gifford,** *Kaatersill Falls,* 1871, oil on canvas, 14¾" x 12½". The Detroit Institute of Arts, gift of Dr. Katharine French Rockwell.

47 **Sanford Robinson Gifford,** *Sunset on the Hudson,* 1876, oil on canvas, 8½" x 15½". Wadsworth Atheneum, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection.

48 **Sanford Robinson Gifford,** *Mount Hayes,* oil on canvas, 30½" x 54". Vose Galleries of Boston.

49 **Sanford Robinson Gifford** and **Jasper F. Cropsey,** *Wooded Landscape,* 1858, oil on canvas, 10" x 18". Schweitzer Gallery, New York.

50 **William M. Hart,** *September Snow in Gropton, Maine,* 1873, oil on wood, 12" x 18¼". University Art Collections, Arizona State University.

51 **William M. Hart,** *Bennington, Vermont,* 1872, oil on canvas, 11" x 19". Mann Galleries, Miami.

52 **William Stanley Haseltine,** *Rye Beach, New Hampshire,* 1845, oil on canvas, 12" x 22". Lyman Allyn Museum, New London, Connecticut.

53 **Robert Havell, Jr.,** *View of Sing Sing on the Hudson,* 1850, oil on card, mounted on canvas, 11¾" x 18". Berry-Hill Galleries, New York.

54 **Martin Johnson Heade,** *Storm Clouds on the Coast,* 1859, oil on canvas, 20" x 32¼". William A. Farnsworth Library and Art Museum.

55 **Martin Johnson Heade,** *Wilderness Sunset,* oil on canvas, 28" x 58". Kennedy Galleries, Inc., New York.

56 **Martin Johnson Heade,** *Sunset in the Everglades,* 1880-90, oil on canvas, 13¼" x 26¼". Hirschl and Adler Galleries, Inc., New York.

57 **Martin Johnson Heade,** *Connecticut Landscape,* 1868, oil on canvas, 8" x 12". Lyman Allyn Museum, New London, Connecticut.

58 **Martin Johnson Heade,** *Marshfield Meadows, Massachusetts,* oil on canvas, 17⅛" x 36¼". Amon Carter Museum of Western Art, Fort Worth.

59 **Herman Herzog,** *Group of Palmettos, Gulf Hummock, Florida,* oil on canvas, 28" x 22". First Federal Savings and Loan of Miami.

60 **Herman Herzog,** *High Sierras,* oil on canvas, 20" x 28". Chapellier Galleries, New York.

61 **Herman Herzog,** *View of Niagara Falls in Moonlight,* 1872, oil on canvas, 56" x 47". Kennedy Galleries, Inc., New York.

62 **John W. Hill,** *Fawns Leap, Catskill, New York,* oil on canvas, 30" x 38". Kennedy Galleries, Inc., New York.

63 **Thomas Hill,** *Bridal Veil Falls, Yosemite Valley,* 1892, oil on canvas, 53" x 35". Collection of the Oakland Museum, gift of Mrs. Leon Chabot Bocqueroz.

64 **Thomas Hill,** *The Angler,* oil on canvas, 17⅝" x 11½". Hirschl and Adler Galleries, Inc., New York.

65 **Thomas Hill,** *View of Yosemite Valley,* oil on canvas, 36" x 54¼". The Metropolitan Museum of Art, New York, gift of Dr. and Mrs. Harold W. Lovell, 1971.

66 **Winslow Homer,** *Waiting for a Bite,* 1874, oil on canvas, 12" x 20". Cummer Gallery of Art, Jacksonville, bequest of Ninah M. H. Cummer, 1958.

67 **Winslow Homer,** *The Log Jam, Hudson River at Blue Ledge,* 1889, watercolor on paper, 14½" x 21". Art Museum of the Palm Beaches, Norton Gallery of Art.

68 **Winslow Homer,** *Harvest Scene,* oil on canvas, 36"x 54¼". The Metropolitan Museum of Art, New York, purchase, G. A. Hearn Fund, 1909.

69 **J. B. Hudson,** *Panorama Landscape, New Hampshire,* 1860-5, oil on canvas, 26" x 46". Victor D. Spark, New York.

70 **Charles D. Hunt,** *On the Upper Hudson,* oil on canvas, 28" x 34". Kennedy Galleries, Inc., New York.

12 Albert Bierstadt, *California Coastal Scene.*

71 **George Inness,** *Overlooking the Hudson at Milton,* 1888, oil on canvas, 27" x 22". Nelson Gallery–Atkins Museum (Nelson Fund).

72 **George Inness,** *In the Valley,* 1855, oil on canvas, 9"x 14". Mrs. Harry L. Seay, Jr., Tulsa, Oklahoma.

73 **George Inness,** *Montclair, the Rainbow,* c. 1885, oil on canvas, 24" x 36". Chapellier Galleries, New York.

74 **George Inness,** *Medfield, Massachusetts,* oil on canvas, 20⅜" x 14¾". Lowe Art Museum, University of Miami.

75 **George Inness,** *Near Hastings, New York,* 1868, oil on canvas, 15-3/16" x 26¼". Anonymous.

76 **George Inness,** *Ramapo Hills,* oil on panel, 15½" x 21". Lowe Art Museum, University of Miami.

77 **George Inness,** *Along the Delaware,* 1878, oil on canvas, 16" x 24". Art Museum of the Palm Beaches, Norton Gallery of Art.

78 **George Inness,** *Delaware Water Gap,* oil on canvas, 36" x 50⅛". The Metropolitan Museum of Art, New York, purchase, Morris K. Jesup Fund, 1932.

79 **David Johnson,** *Marlborough,* 1870, oil on canvas, 11⅛"x 18⅛". Hirschl and Adler Galleries, Inc., New York.

80 **David Johnson,** *Near Squam Lake, N.H.,* oil on canvas, 18-15/16" x 28". The Metropolitan Museum of Art, New York, purchase, Rogers Fund, 1917.

81 **David Johnson,** *Along the Mohawk,* 1855, oil on canvas, 30" x 24". Berry-Hill Galleries, New York.

82 **David Johnson,** *Study at Fort Montgomery, Hudson River,* 1869, oil on canvas, 16" x 26". Mann Galleries, Miami.

83 **David Johnson,** *North Conway, New Hampshire,* oil on canvas, 16" x 23". Museum of Fine Arts, Boston, M. & M. Karolik Collection.

84 **David Johnson,** *Mount Marcy,* oil on canvas, 16" x 30". Mr. and Mrs. Edward Kesler, Philadelphia.

85 **William Keith,** *Headwaters at the Owens River, California,* 1878, oil on canvas, 36½" x 72". Vose Galleries of Boston.

86 **John Frederick Kensett,** *Lake and Mountains,* 1865, oil on canvas, 27½" x 44½". Baltimore Museum of Art, gift of Mrs. Paul H. Miller.

87 **John Frederick Kensett,** *River Scene,* 1870, oil on canvas, 24⅛" x 36⅜". The Metropolitan Museum of Art, New York, bequest of Collis P. Huntington.

88 **John Frederick Kensett,** *Wooded Landscape,* c. 1870, oil on canvas, 10" x 14". The J. B. Speed Art Museum, Louisville.

89 **John Frederick Kensett,** *Conway Valley, New Hampshire,* 1854, oil on canvas, 32¾" x 48". Worcester Art Museum.

90 **John Frederick Kensett,** *Niagara Rapids,* c. 1850, oil on canvas, 17" x 24½". Amherst College Collection, Amherst, Massachusetts.

91 **John Frederick Kensett,** *Lake George, a Reminiscence,* oil on canvas, 11"x 10⅜". The Metropolitan Museum of Art, New York, gift of Thomas Kensett, 1874.

92 **John Frederick Kensett,** *Study of Beeches,* oil on canvas, 14¾" x 10⅜". The Metropolitan Museum of Art, New York, gift of Thomas Kensett, 1874.

93 **Richard H. Kern,** *Pueblo Peñasca Blanca in the Chaco Cañon, New Mexico,* 1849, watercolor on paper, 6" x 9⅜". Berry-Hill Galleries, New York.

94 **John Ross Key,** *Landscape Sunset,* 1871, oil on canvas, 11¾" x 23¾". Anonymous loan.

95 **Charles W. Knapp,** *Boating on the Wissahickon,* 1870, oil on canvas, 18" x 32". Anonymous loan.

96 **Fitz Hugh Lane,** *View of Gloucester Harbor,* 1848, oil on canvas laid down on panel, 27" x 41". Virginia Museum of Fine Arts.

97 **Fitz Hugh Lane,** *Shipwreck off New England Coast,* 1846, oil on canvas, 18" x 27". Schweitzer Gallery, New York.

98 **A. F. Loemans,** *Fall Eddy, Delaware County, N.Y.,* 1864, oil on canvas, 41½" x 60". Anonymous loan.

99 **Ernest Lotichius,** *Falls of the Kaaterskill,* 1857, oil on canvas, 30" x 24½". Victor D. Spark, New York.

100 **Richard P. Leitch,** *Lake Otsego, Cooperstown, New York,* oil on canvas, 30" x 25". Schweitzer Gallery, New York.

101 **H. L. Marlatt,** *Western Mountain Scene,* oil on canvas, 49½" x 28". Kennedy Galleries, Inc., New York.

102 **T. W. Marshall,** *Autumnal Lake Scene,* 1874, oil on canvas, 16" x 24". Kennedy Galleries, Inc., New York.

103 **Homer Dodge Martin,** *The Old Mill,* oil on canvas, 29¾" x 56". Georgia Museum of Art, University of Georgia, gift of Harry Fox, 1960.

104 **Homer Dodge Martin,** *View of the Adirondacks,* oil on canvas, 18" x 26". Schweitzer Gallery, New York.

105 **Jervis McEntee,** *View Facing the Catskill Mountains,* 1863, oil on canvas, 16⅛" x 32". Hirschl and Adler Galleries, Inc., New York.

106 **Jervis McEntee,** *Landscape, Autumn,* 1867, oil on canvas, 30⅜" x 54⅜". Hirschl and Adler Galleries, Inc., New York.

107 **Joseph R. Meeker,** *Lake Pepin on the Upper Mississippi,* oil on canvas, 18" x 30". Schweitzer Gallery, New York.

108 **Joseph R. Meeker,** *The Land of Evangeline,* oil on canvas, 33-1/16" x 45-3/16". The St. Louis Art Museum, purchase funds provided by Mrs. W. P. Edgerton.

109 **Thomas Moran,** *Grand Canyon of the Colorado, Arizona,* 1912, oil on canvas, 16⅛" x 20⅛". Layton Art Gallery Collection, Milwaukee Art Center.

110 **Thomas Moran,** *Niagara Falls,* oil on canvas, 24" x 18". Lowe Art Museum, University of Miami.

111 **Joseph Morviller,** *Landscape,* 1858, oil on canvas, 32" x 51¾". Schweitzer Gallery, New York.

112 **Marcus Mote,** *View of Santa Barbara,* 1877, oil on canvas, 14" x 24". Hirschl and Adler Galleries, New York.

113 **J. Francis Murphy,** *Afternoon in October,* 1917, oil on canvas, 14" x 19". New Britain Museum of American Art.

114 **J. Francis Murphy,** *Summer Landscape,* oil on canvas. Chapellier Galleries, New York.

115 **William Edward Norton,** *Summer Landscape,* 1871, oil on canvas, 12" x 21½". Anonymous loan.

116 **Levi Wells Prentice,** *Lake-Adirondacks,* oil on canvas, 25½" x 35¼". Kennedy Galleries, Inc., New York.

117 **Ferdinand Reichardt,** *Fog Scene on the St. Lawrence,* oil on canvas, 24" x 38". Kennedy Galleries, Inc., New York.

118 **Ferdinand Reichardt,** *Niagara Falls,* oil on canvas, 32¾" x 41". Kennedy Galleries, Inc., New York.

119 **Robert Salmon,** *Boston Harbor from Constitution Wharf,* c. 1842, oil on canvas, 26¾" x 40¾". U.S. Naval Academy Museum.

120 **Hippolyte Sebron,** *Niagara Falls in the Winter,* 1856, oil on canvas, 25¾" x 39". Schweitzer Gallery, New York.

121 **Aaron D. Shattuck,** *Sunday Morning in New England,* 1873, oil on canvas, 50" x 70". Vose Galleries of Boston.

122 **Joshua Shaw,** *The Deluge,* oil on canvas, 48¼" x 66". Metropolitan Museum of Art, New York, gift of William Merritt Chase.

123 **Joshua Shaw,** *American Landscape,* 1818, oil on canvas, 31" x 43½". Dr. and Mrs. Henry C. Landon III.

124 **George Henry Smillie,** *East Hampton Meadows,* oil on canvas, 15"x 23¾". The Metropolitan Museum of Art, New York, gift of James Ford, 1920.

125 **Francis A. Silva,** *Sunrise Marine View,* oil on canvas, 15" x 29⅞". Hirschl and Adler Galleries, Inc., New York.

126 **Russell Smith,** *View of the Artist's Residence at Glenside, Pa.,* 1880, oil on canvas, 24" x 36¼". Victor D. Spark, New York.

127 **William L. Sonntag,** *A View of Vermont,* oil on canvas, 26½" x 40". New Britain Museum of American Art (Grace Judd Landers Fund).

128 **William L. Sonntag,** *Landscape,* c. 1870, oil on canvas, 36" x 56". Hamilton Gallery, New York.

129 **William L. Sonntag,** *Landscape with Deer,* oil on canvas, 12" x 20". University Art Collections, Arizona State University.

130 **John Mix Stanley,** *Western Landscape,* oil on canvas, 29¾" x 24". Kennedy Galleries, Inc., New York.

131 **Robert Street,** *Descent from Mountains, Hudson River Landscape,* 1833, oil on canvas, 25" x 30". Kennedy Galleries, Inc., New York.

132 **James E. Stuart,** *Mt. Baker,* oil on canvas, 24" x 48". Kennedy Galleries, Inc., New York.

133 **Unknown,** *St., Johns River,* oil on canvas, 12" x 20". Kennedy Galleries, Inc., New York.

134 **Unknown,** *View of Lake Geo ge,* oil on canvas, 32" x 45". Kennedy Galleries, Inc., New York.

135 **Heindrich Vianden,** *Westward Ho, Camping at Sundown,* c. 1850, oil on canvas, 40" x 72". Berry-Hill Galleries, New York.

136 **William A. Wall,** *Hudson River at Newburgh, New York,* oil on canvas, 24" x 42½". Newhouse Galleries, New York.

137 **Philip W. Weber,** *Landscape,* 1876 oil on canvas, 62" x 35½". Anonymous loan.

138 **Thomas Worthington Whittredge,** *Rocks and Pines,* ca. 1861, oil on canvas, 29" x 22". Lent by Vassar College Art Gallery, Poughkeepsie, New York.

139 **Thomas Worthington Whittredge,** *The Lonely Graves on the Colorado Plains, Looking Towards the Rocky Mountain,* oil on canvas, 17½" x 19½". From the collection of the George Walter Vincent Smith Art Museum.

140 **Thomas Worthington Whittredge,** *View from Hawks Nest, West Virginia,* 1845, oil on canvas, 17½" x 22½". Dr. and Mrs. W. P. Barnes, Cincinnati.

141 **Thomas Worthington Whittredge,** *Sunrise at Long Branch,* oil on canvas, 22½" x 32". Mr. Delbert Gutridge, Cleveland.

142 **Thomas Worthington Whittredge,** *Evening in the Woods,* oil on canvas, 42-5/16" x 36⅛". The Metropolitan Museum of Art, New York, bequest of Henry H. Cook, 1905.

143 **Thomas Worthington Whittredge,** *Sunny Day in the Woods,* oil on canvas, 26½" x 33⅜". Newhouse Galleries, New York.

144 **Thomas Worthington Whittredge,** *Landscape With Riders in the Hartz Mountains,* 1854, oil on canvas, 25" x 33". Berry-Hill Galleries, New York.

145 **John Williamson,** *Rural Landscape,* oil on canvas, 25" x 48". Kennedy Galleries, Inc., New York.

146 **Alexander Wyant,** *Pool in the Meadow,* c. 1870, oil on canvas, 16" x 24". Minneapolis Institute of Arts, gift of Mrs. Reuel Harmon.

147 **Alexander Wyant,** *Reminiscence of Vermont,* oil on canvas, 20" x 30". From the collection of the George Walter Vincent Smith Art Museum.

148 **Alexander Wyant,** *Landscape Near Cincinnati,* 1868, oil on canvas, 10¾" x 16⅝". Hirschl and Adler Galleries, New York.

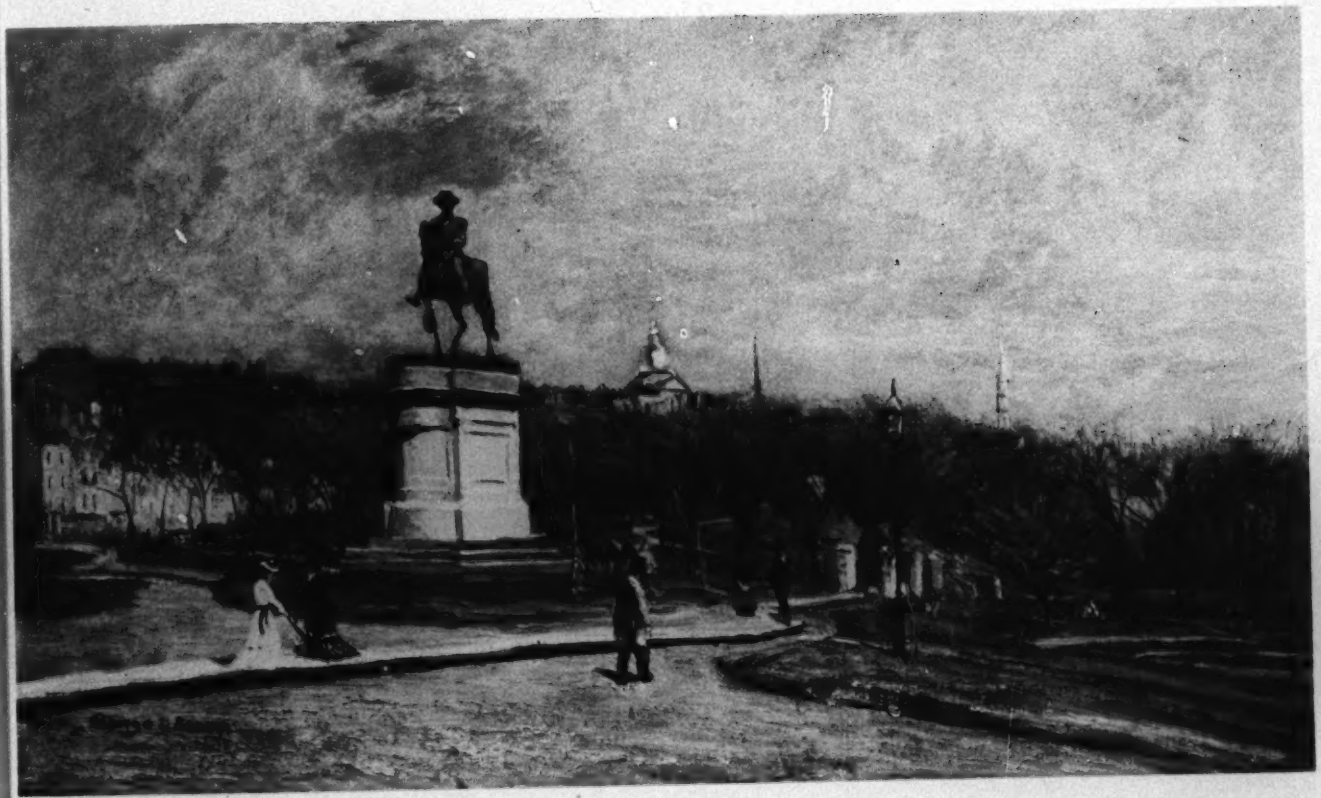
149 **Alexander Wyant,** *Peaceful Valley,* c. 1860, oil on canvas, 7" x 12¼". National Gallery of Art, gift of James C. Statlar, 1965.

150 **Alexander Wyant,** *Indian Summer Arkville,* oil on canvas, 19" x 25½". Graham Gallery, New York.

151 **William S. Young,** *Headwaters of the Miami River, Ohio,* 1867, oil on canvas, 30" x 50". Anonymous loan.

13 Albert Bierstadt, *View Near Salem, Mass.*

17 Alfred Thomas Bricher, *Looking Toward Bakers Island.*



21 George Loring Brown, *Public Garden, Boston.*

23 Harrison B. Brown, *Maine Coast*.

24 John W. Casilear, *Lake George, N.Y.*

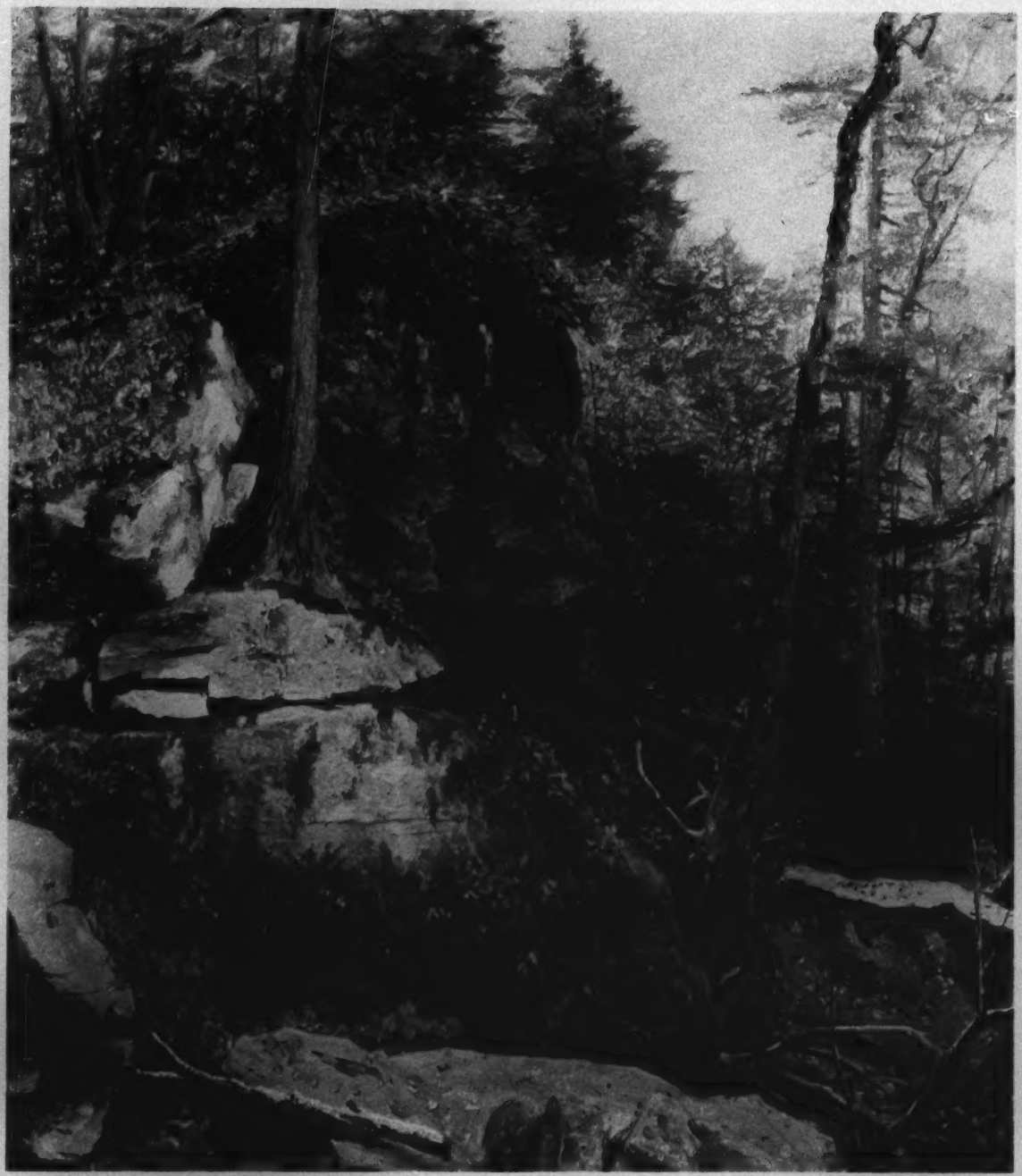
30 Jasper F. Cropsey, *Lake George.*

34 Jasper F. Cropsey, *Pompton Plains, N.J.*

39 Thomas Doughty, *Hudson River Scene.*

10 Robert Duncanson, *Mountain Pool.*

41 Asher B. Durand, *View of the Hudson Valley.*



45 Sanford Robinson Gifford, *A Sketch in the Kaatskill Clove.*

46 Sanford Robinson Gifford, *Kaatersill Falls.*

54 Martin Johnson Heade, *Storm Clouds on the Coast.*

56 Martin Johnson Heade, *Sunset in the Everglades.*

56 Martin Johnson Heade, *Marshfield Meadows, Massachusetts.*

BIOGRAPHIES

WASHINGTON ALLSTON (1779 - 1843). Born in Georgetown, South Carolina, and educated at Newport and Harvard, Allston traveled to England in 1801 with the miniature painter Edward G. Malbone. He worked for several years as a pupil of Benjamin West at the Royal Academy. In 1808 he returned to Boston, and shortly thereafter sailed for England with his wife and his pupil Samuel F. B. Morse. Allston again returned to Boston in 1818.

WILLIAM OTIS BEMIS (1819 - 1883). Born in Leicester, Massachusetts, Bemis studied art in Philadelphia and with George L. Brown and Francis Alexander. In 1847 he lived with Benjamin Kinney in Worcester, Massachusetts, and had a studio there.

ALFRED BIERSTADT (1830 - 1902). Born in Solingen, Germany, he was brought as an infant to New Bedford, Massachusetts. Studying in Boston, then in Dusseldorf, he painted along the Rhine and in the Swiss Alps. Returning to America, he traveled extensively through the West, painting landscapes and Indian scenes.

RALPH ALBERT BLAKELOCK (1847 - 1919). Born in New York City, the son of a physician, he early studied medicine but turned to painting, attending Cooper Union Institute for a short time (he was largely self-taught). Blakelock exhibited for the first time at the age of 20 at the National Academy, and at 22 journeyed to the West. But his painting did not meet with public favor, attendant problems forced a breakdown, and he was committed to an asylum in 1899. Later rediscovered, his release was arranged, but he returned to the asylum a year before his death.

HOMER BOSS (1882 - 1934). Born in Blanford, Massachusetts, he died in Santa Cruz, New Mexico.

WILLIAM BRADFORD (1823 - 1892). Born in Fairhaven, near New Bedford, Massachusetts, he turned from business to art in 1857, studying under Van Beest. First exhibiting at the National Academy in 1861, he made annual trips to the Far North for the next seven years establishing a wide reputation in America and England for his Artic scenes. Bradford died in New York City while on a lecture visit.

ALFRED THOMAS BRICHER (1837 - 1908). Born in Portsmouth, New Hampshire, Bricher opened his first studio in Newburyport, Massachusetts, in 1858. Moving to Boston in 1860, he traveled the Upper Mississippi in 1865, and was elected a member of the American Society of Watercolor Painters in 1873. Later moving to New York City, he built his family home at New Dorp, Staten Island. He exhibited at the World's Columbian Exposition, Chicago, in 1893. Bricher died of a paralytic condition at his home.

GEORGE LORING BROWN (1814 - 1889). Born in Boston, Brown was trained as a wood engraver under Alonzo Hartwell, and his interest in the theater might have encouraged him to paint. After brief training with George Healy in 1832, Brown studied in London, Antwerp, and Paris, where he was a pupil of Jean Baptiste Isabey. Returning to Boston in 1834, he soon traveled to Europe again where he remained for twenty years, working mostly in Italy. Considering himself a disciple of Claude Lorrain, he liked to be called "Claude".

HARRISON B. BROWN (1831 - 1915). Born in Portland, Maine, he began his career with a sign and banner painter. By 1858, he was exhibiting landscapes at the National Academy. Brown settled in England in 1892, and died in London. He was sometimes known as Harry or Henry B. Brown.

JOHN WILLIAM CASILEAR (1811 - 1893). Born in New York, he was apprenticed to the engraver Peter Maverick and became a bank-note engraver. With help from Asher B. Durand, he broadened his scope. Casilear accompanied Durand, Kensett, and Rossiter to Europe in 1840, returned to New York in 1843, and resumed his engraving profession. In 1854, feeling financially secure, he devoted all his time to landscape painting, opening a studio in New York in that year.

FREDERIC EDWIN CHURCH (1826 - 1900). Born in Hartford, Connecticut, he studied with Benjamin Coe and A. H. Emmons, but his real master was Thomas Cole, with whom he studied and lived from 1844 to 1848. He first exhibited at the National Academy in 1845. Church visited Ecuador and Colombia in 1857, and later traveled widely in search of romantic subjects. In 1877 he was crippled by rheumatism and spent his remaining years in idleness at his Oriental villa on the Hudson.

THOMAS COLE (1801 - 1848). Born in Lancashire, England, Cole moved to America with his parents in 1819, and worked as a block engraver in Steubenville, Ohio, from 1820 - 1822, when he took up portrait painting. He soon earned recognition as a painter in New York City, and was a founder of the National Academy. After three years in Europe, Cole worked for several years in New York City, then moved to Catskill, New York, where he died. Cole was a pioneer of the Hudson River School, and has been called the father of American landscape painting.

JASPER FRANCIS CROPSEY (1823 - 1900). Born in Staten Island, New York, Cropsey was trained as an architect but continually devoted more time to painting until it was his sole occupation. He lived in London for a time, and exhibited at the National Academy there, but returned to New York for the last thirty years of his life.

EDMUND TROWBRIDGE DANA (1779 - 1859). Known to have exhibited at the Boston Athenaeum in 1828.

60 Herman Herzog, *High Sierras.*

VICTOR DE GRAILLY (1804 – 1889). It has been asserted by Sears that de Grailly came to America about 1840 and returned to his native France in 1870. Many of his paintings are known to be derived from the engravings of Bartlett in *American Scenery* (London, 1840).

THOMAS DOUGHTY (1793 – 1856). A Philadelphian by birth, Doughty was one of the first American painters to devote himself solely to landscape. He was apprenticed to a leather currier as a youth, but about 1820 struck out on a career as an artist. He painted in Pennsylvania, Maryland, New York, and New England, living from 1826 to 1830 in Boston. He returned to Philadelphia and began a monthly publication that included a number of hand colored lithographs after his paintings.

ROBERT S. DUNCANSON (1817 – 1872). Born in New York State, Duncanson spent his childhood in Canada. He traveled at the expense of the Anti-Slavery league to Scotland in 1840 to study, and joined his mother in Cincinnati in 1841. He was one of the first black artists to make an international reputation and a living as an artist. In 1853 he traveled to Italy, France, and England with William Sonntag and Cincinnati painter William Tait to study landscape painting. He spent most of his life in that city, but is known to have been in Detroit about 1849, where he died after a mental breakdown in 1872.

ASHER BROWN DURAND (1796 – 1886). Born of Huguenot parentage in what is now Maplewood, New Jersey, Durand learned engraving in his father's shop. In 1812 he was apprenticed to Peter Maverick, soon surpassing his master, and later became a member of the firm. Encouraged to devote more time to painting by the important patron Luman Reed, he abandoned engraving, and later turned to landscape painting under the influence of his friend Thomas Cole.

GEORGE HENRY DURRIE (1820 –°1863). Durrie spent most of his life in New Haven, Connecticut, and he and his brother John studied there with the portraitist Nathaniel Jocelyn. In the early 1840's George painted portraits throughout the East, and also used still life and genre for subject matter. By the mid-1840's, though, he was devoting most of his efforts to landscape, his winter scenes became very popular, and a number of them were published by Currier and Ives as lithographs.

ALVAN FISHER (1792 – 1863). Born in Needham, Massachusetts, Fisher studied as a young man with Boston artist J.R. Penniman. He traveled widely over the United States and to Europe in 1825, returning to set up a studio in Boston the following year. His notebooks record sales of some thousand paintings between 1826 and his death.

SANFORD R. GIFFORD (1823 – 1880). Born into a family of eleven children, all of whom were in one way or another artists, the family lived in New York State. He traveled widely in his youth to Europe, and was influenced by Cole and Church.

WILLIAM HART (1823 – 1894). Born in Scotland, he accompanied his family to America in 1831 where they settled in Albany, New York. He was apprenticed to a carriagemaker but by the age of 18 was painting portraits. Hart traveled widely throughout America, visited Scotland briefly, and opened a studio in New York City in 1854, later moving to Brooklyn. He was elected to the National Academy in 1858, was president of the Brooklyn Academy of Design, and was a founder of the American Watercolor Society.

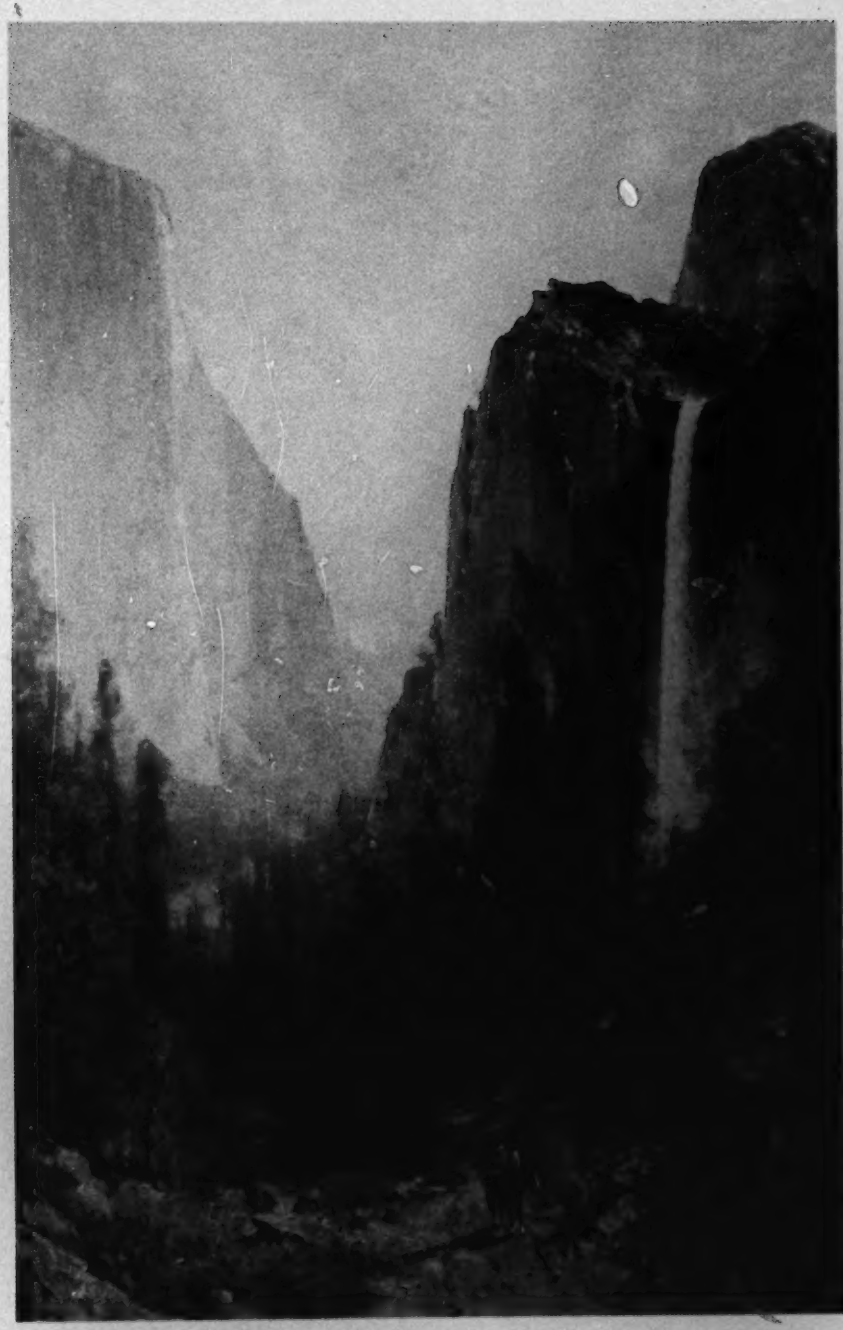
WILLIAM STANLEY HASELTINE (1835 – 1900). Haseltine was born in Philadelphia, where he studied under Paul Weber. He went to Dusseldorf in 1854 for further study, and later accompanied Leutze, Whittredge, and Bierstadt on a sketching trip down the Rhine. Returning to America in 1858, he was elected a member of the National Academy, and in 1866 he again traveled to France and Italy, settling in Rome. After another trip to America, he returned to Rome, where he died.

ROBERT HAVELL, JR. (1793 – 1878). Born in England the son of an engraver, Havell is remembered chiefly as the engraver of all but the first ten plates of Audubon's *Birds of America* which he worked on in England from 1827 to 1838. He emigrated to America in 1839 and devoted himself mainly to landscape painting though he continued to engrave. He died in Tarrytown, New York, his final home.

MARTIN JOHNSON HEADE (1819 – 1904). Born in Bucks County, Pennsylvania, Heade received his first art training from Thomas Hicks. He also studied in Italy, France, and England. After he returned to America in 1940, he began exhibiting widely and worked both in the East and the Midwest. Heade traveled to South America and the Caribbean, settling in Washington D.C., in the early 1880's, permanently moving to St. Augustine, Florida, in 1885, where he died.

HERMAN HERZOG (1831 –1932). Born in Bremen, Germany, Herzog enrolled in the Dusseldorf Academy at age 17. He first came to America in 1861, finally moving here with his family in 1876. Philadelphia was his home for some fifty years. He traveled extensively throughout this country.

THOMAS HILL (1829 – 1908). Born in Birmingham, England, he was brought to America in 1841, growing up in Taunton, Massachusetts. He began his career as a decorative painter in Boston, later moving to Philadelphia where he took up portrait and flower painting. In 1861 he moved to California and began painting grandiose landscapes. After a year's study in Paris (1866), he settled in Boston but returned to California in the 1870's where he resided until his death by suicide.



63 Thomas Hill, *Bridal Veil Falls, Yosemite Valley.*

JOHN WILLIAM HILL (1812 – 1879). Born in London the son of an engraver, Hill was brought to America in 1819. He served an apprenticeship under his father in New York City. During the early part of his career, he was a topographical artist employed by the New York State Geological Survey. He later came under the influence of John Ruskin and was considered the leading spirit of Pre-Raphaelitism in America. He turned mostly to landscapes afterward, and died at his home in West Nyack, New York.

WINSLOW HOMER (1836 – 1910). Born in Boston, Homer spent his early life in Cambridge. He was apprenticed to a Boston lithographer and designed music sheet covers, and in 1857 went into business on his own as an illustrator. Later he moved to New York, continuing his connection with *Harper's Weekly*, and he took up painting in 1861. He spent several months in France after the Civil War. After 1873, he devoted himself chiefly to watercolor painting. Homer's final home was in Prout's Neck, Maine, where he died.

JOHN BRADLEY HUDSON (1832 – 1903). Born in Portland, Maine, Hudson worked there until the late 1890's but spent his last years in Weston, Massachusetts. He was an ornamental painter as well as a landscapist, and exhibited at the Boston Athenaeum.

CHARLES D. HUNT (1840 – 1914). A native of Detroit, he moved to New York City in 1858. He died in Brooklyn.

GEORGE INNESS (1825 – 1894). Born near Newburgh, New York, Inness grew up in New York City and Newark, New Jersey. He was apprenticed to a map engraver in 1841, but his interest soon shifted to painting. He exhibited for the first time at the National Academy in 1844. In 1846 he studied briefly under Regis F. Gignoux in Brooklyn, and soon thereafter made the first of many trips to Europe. He spent the years 1870 – 1874 in Italy and France. He died while on a trip to Scotland.

DAVID CLAYPOOLE JOHNSTONE (1799 – 1865). Born in Philadelphia, Johnstone was apprenticed to an engraver and then set up his own shop. He temporarily took to the stage, but moved to Boston in 1826 and quickly became popular as a book illustrator, engraver, and lithographer. He was greatly influenced by the great English satirist, Thomas Cruikshank.

WILLIAM KEITH (1839 – 1911). Born in Scotland, Keith came to the United States in his boyhood. He began his professional career as an engraver for *Harper's* in New York City, but moved to California in 1859 where he took up landscape painting, working for a time for the Northern Pacific Railroad painting scenes along its route. Keith studied in Europe on two different occasions, and spent several years in New Orleans. He was a leader in California art until his death, in Berkeley.

JOHN KENSETT (1816 – 1872). Born in Cheshire, Connecticut, the son of an engraver, Kensett learned to draw and engrave in his father's firm, and worked as an engraver until 1841. A trip to Europe with Casilear, Durand, and Rossiter convinced him to finally give up engraving for painting, and on his return to New York in 1847 he was an almost instant success. He was soon elected to the National Academy of Design and was a founder of the Metropolitan Museum of Art. Like many artists of the "second generation" Hudson River School, Kensett spent good weather out of doors sketching and worked up the sketches to finished paintings in his studio. He often traveled farther afield than the Hudson Valley. An amiable person as well as a highly respected artist, Kensett was widely mourned at his early death.

RICHARD HOVENDEN KERN (1821 – 1835). Born in Philadelphia, Kern first exhibited at the Artists' Fund Society in 1840 and taught drawing there in the mid-1840's. His first trip west, serving as topographical draftsman (along with his brothers Benjamin and Edward), was with Fremont's fourth expedition. In 1849 he went with Simpson's Navajo expedition; in 1851 accompanied Sitgreaves down the Zuni and Colorado Rivers; and in 1853, he joined Gunnison's exploration for a railroad route. In October he and several other members were killed in Utah by Indians.

JOHN ROSS KEY (1832 – 1920). Born in Hagerstown, Maryland, Key was the grandson of the author of the *Star Spangled Banner*. He studied art in Munich and Paris, and later painted for some years in Boston. Key recorded the Federal siege of Charleston, South Carolina, and immediately after the war worked in New York City and Boston, exhibited at the National Academy and at the Boston Athenaeum. He died in Baltimore.

CHARLES W. KNAPP (1823 – 1900). Born in Philadelphia, Knapp is known to have been in New York City from 1859 – 1861, where he exhibited at the National Academy. He died in Philadelphia.

FITZ HUGH LANE (1804 – 1865). Christened Nathaniel Rogers Lane in Gloucester, Massachusetts, he went to Boston to learn lithography about 1832. In the lithography business from 1845 until he returned to Gloucester in 1849, from that time forward Lane devoted himself to painting and summer trips to Maine and Puerto Rico.

RICHARD P. LEITCH (19th Century). An English artist, Leitch nevertheless painted several American scenes. He exhibited in London and at the Royal Academy from 1844 through 1862, and was best known for his seascapes and landscapes with water.

A.F. LOEMANS (19th Century). Loemans is known to have painted in the Buffalo, New York, area.

3 William Otis Bemis, *Panorama of Denver, Colorado.*

ERNEST LOTICHIUS (19th Century). He worked in Dusseldorf and Munich about 1841, but by 1858 he had settled in New York City, exhibiting at the National Academy. In addition to landscapes, Lotichius painted animal and genre scenes.

H.L. MARLATT (19th Century).

T.W. MARSHALL (1850 - 1874).

HOMER DODGE MARTIN (1836 - 1897). Born and raised in Albany, New York, Martin was unsuccessful at several trades and turned to painting in the mid-fifties, encouraged by the Albany sculptor Erastus Dow Palmer. He worked in New York City for thirty years, making several trips abroad, and moved to St. Paul, Minnesota, in 1893, where he died.

JERVIS MC ENTEE (1828 - 1891). Born in Rondout, New York, McEntee studied painting under Frederick Church, but did not become a professional until 1858 when he opened a studio in New York City. Soon after making the customary European tour with painter Sanford Gifford, he was elected to the National Academy (1861). He died at Rondout.

JOSEPH RUSLING MEEKER (1827 - ?). Born in Newark, New Jersey, he studied at the National Academy, then painted in Buffalo and Louisville for several years. Meeker then settled in St. Louis, where records show him active in the 1870's. He served with the Federal forces in the South during the Civil War.

THOMAS MORAN (1837 - 1926). Born in Lancashire, England, Moran was brought to America (Philadelphia) as a child. He worked as an engraver, and studied painting with his brother in the mid-1850's. They traveled to England for further study in 1862, and Thomas visited Europe many times throughout his career. He moved from Philadelphia to Newark, New Jersey, in 1872, then to New York City, and finally to Santa Barbara, California, where he died.

JOSEPH MORVILLER (1855 - 1870). Active in the Boston area, Morviller exhibited at the Boston Athenaeum between 1855 and 1864, and at the Pennsylvania Academy in 1859. Prang published several lithographs after his paintings.

MARCUS MOTE (1817 - 1898). Born near West Milton, Ohio, Mote became a painter in spite of opposition from his Quaker family and friends. He worked mostly around Lebanon, Ohio, doing a variety of art and design jobs, and made daguerreotypes and photographs. About 1866 he moved to Richmond, Indiana, where he taught public school and had a drawing academy. Mote died in Richmond.

JOHN FRANCIS MURPHY (1853 - 1921). Born in Oswego, New York, and died in New York City.

W.H. NORTON (19th Century). Norton was known as a portrait painter in Boston, c. 1859 - 1860.

LEVI WELLS PRENTICE (1851 - 1935).

FERDINAND REICHARDT (or RICHARDT) (1819 - 1895). Born in Denmark, Reichardt worked in New York City between 1856 and 1859. He died in Oakland, California.

ROBERT SALMON (c. 1775 - c. 1844). An active painter in England and Scotland as early as 1800, Salmon moved to Boston in 1828 and did a thriving business as a marine and ship painter. He was known as an eccentric character.

AARON DRAPER SHATTUCK (1832 - 1928). Born in Francestown, New Hampshire, Shattuck studied in Boston under Alexander Ransom and at the National Academy and was elected to its membership in 1861. He painted during the summers in New England and after 1868 settled on a farm near Granby, Connecticut, where he died.

JOSHUA SHAW (c. 1777 - 1860). An orphan, Shaw was apprenticed to a country sign painter in his native England, and later studied painting and drawing on his own. He arrived in Philadelphia in 1817, living there until he moved to Bordentown, New Jersey, in 1843. A series of his landscape drawings were engraved and published by John Hill. Shaw exhibited frequently in Philadelphia, Boston, New York, and Baltimore, and during the same period invented a number of improvements for firearms for which he received substantial rewards from the American and Russian governments. He continued to exhibit landscapes until 1853, when he was stricken with paralysis. Shaw died at Burlington, New Jersey.

HIPPOLYTE VICTOR VALENTIN SEBRON (1801 - 1897). Born in France, Sebron spent the years 1849 to 1855 in America, principally as a painter of dioramas. He worked in both New Orleans and New York City. He died in Paris.

FRANCIS A. SILVA (1835 - 1886). As a schoolboy, Silva exhibited pen drawings at the American Institute, but he did not begin his art career until after service in the Civil War. He painted coastal subjects from Chesapeake Bay into New England, and became a member of the American Watercolor Society in 1872.

GEORGE HENRY SMILLIE (1840 - 1921). Born in New York City, he studied engraving under his well-known father and and painting under James MacDougall Hart. Smillie spent his professional career in New York City although he made painting trips throughout the country. He was elected to the National Academy in 1882, and served both the Academy and the American Watercolor Society as an officer. He died in Bronxville, New York.

4 Albert Bierstadt, ***Mountain Landscape.***

RUSSELL SMITH (1812 – 1896). Born in Glasgow, Scotland, his family emigrated to western Pennsylvania in 1819 and located in Pittsburgh in 1824. Smith studied there under James Reid Lambdon and in 1833 began a distinguished career as a scene and panorama painter. Most of his professional work was done in Philadelphia, Baltimore, Washington, and Boston. His wife and both children were also painters. Smith died in Glenside, near Philadelphia.

WILLIAM LOUIS SONNTAG (1822 – 1900). Born near Pittsburgh, Sonntag began his career in Cincinnati about 1842 and worked there until he went to Italy to study in Florence in 1855 – 1856. When he returned he settled in New York City, where he remained until his death. He was elected to the National Academy in 1861, and exhibited in many cities.

JOHN MIX STANLEY (1814 – 1872). Born in Canandaigua, New York, Stanley took up portrait painting soon after moving to Detroit in 1834. He worked there and in Minnesota and Chicago until returning east in 1840. His career as an interperter of the West began in 1842 when he went to the Arkansas Territory. He subsequently worked throughout the West and in Hawaii, returning east in 1850 and showing his Indian gallery in several cities. He deposited the works at the Smithsonian Institution and lived in Washington for the next decade. Stanley retired to Detroit in 1864, where he died. Most of his Indian paintings were destroyed in the 1865 Smithsonian fire.

ROBERT STREET (1796 – 1865). Born in Germantown, Pennsylvania, Street began exhibiting in Philadelphia in 1815, where he spent most of his career. In 1824 he held an exhibition in Washington where he painted a portrait of Andrew Jackson. At least four of his six children by three wives were also artists.

JAMES EVERETT STUART (19th Century).

HEINRICH VIANDEN (1814 – 1899). German-born, Vianden was trained at Munich and Antwerp in steel engraving, etching, and lithography as well as painting. He settled with his family in Milwaukee in 1849 where he was the leading landscape painter for the next fifty years.

WILLIAM GUY WALL (1792 – after 1864). Born in Dublin, Ireland, Wall moved to New York City in 1818, where he lived for ten years and won wide recognition for his paintings. He lived in other Eastern cities until 1836, when he returned to Ireland. Wall continued to exhibit there, in England, and in America. He came back to America and was active as late as 1862, but again returned to Dublin. The place and date of his death are unknown.

PHILIP W. WEBER (19th Century).

THOMAS WORTHINGTON WHITTREDGE (1820 – 1910). Born in Springfield, Ohio, Whittredge worked as a portrait painter in Cincinnati until 1849 when he went abroad to study in Dusseldorf and Rome. On his return to America in 1859 he opened a studio in New York City, staying until 1880, after which he made his home in Summit, New Jersey. In 1865 – 1866 he made a trip to the Rockies with Sanford Gifford and J.F. Kensett. Whittredge was elected to the National Academy in 1861, serving as its president. He died in Summit.

JOHN WILLIAMSON (1826 – 1885). Born in Scotland, he came to America as a child and spent most of his life in Broklyn. He began exhibiting at the National Academy in 1850 and was elected to it in 1861; he also exhibited in Brooklyn, Washington, and Boston. Williamson died in Glenwood-on-the-Hudson.

ALEXANDER HELWIG WYANT (1836 – 1892). Born in Tuscarawas County, Ohio, Wyant was apprenticed to a harness maker but decided to become a painter at the age of 21. On the advice of George Inness, whom he went to see in New York City, he sought the patronage of Cincinnatian Nicholas Longworth who enabled him to study in Dusseldorf and at the National Academy. He opened a studio in New York City, and in 1873 suffered a stroke that forced him to learn to paint with his left hand. Wyant died in Arkville, in the Catskills.

WILLIAM S. YOUNG (19th Century)

48 Sanford Robinson Gifford, *Mount Hayes.*

49 Sanford Robinson Gifford and Jasper F. Cropsey, *Wooded Landscape*.

51 William M. Hart, *Bennington, Vermont.*

55 Martin Johnson Heade, *Wilderness Sunset.*

61 Herman Herzog, *View of Niagara Falls in Moonlight.*

66 Winslow Homer, *Waiting for a Bite.*

75 George Inness, *Near Hastings, New York.*

81 David Johnson, *Along the Mohawk*.

85 William Keith, *Headwaters at the Owens River, California.*

95 Charles W. Knapp, *Boating on the Wissahickon.*

108 Joseph R. Meeker, *The Land of Evangeline.*

110 Thomas Moran, *Niagara Falls.*

116 Levi Wells Prentice, *Lake-Adirondacks.*

119 Robert Salmon, *Boston Harbor from Constitution Wharf.*

120 Hippolyte Sebron, *Niagara Falls in the Winter.*

123 Joshua Shaw, *American Landscape.*

127 William L. Sonntag, *A View of Vermont.*

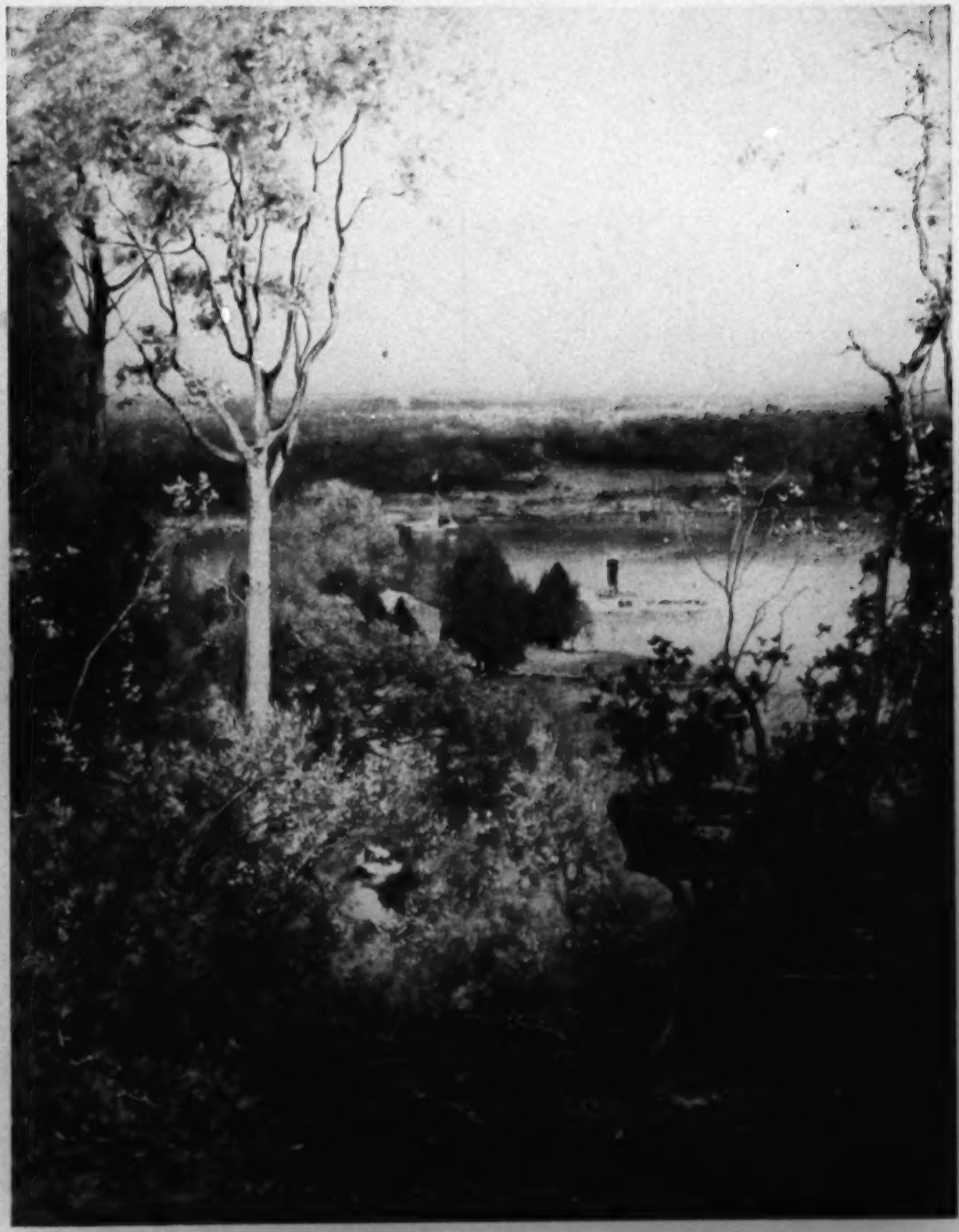
131 Robert Street, *Descent from Mountains, Hudson River Landscape.*

135 Heindrich Vianden, *Westward Ho, Camping at Sundown.*

151 William S. Young, *Headwaters of the Miami River, Ohio.*

65 Thomas Hill, *View of Yosemite Valley.*

70 Charles D. Hunt, *On the Upper Hudson.*



71 George Inness, *Overlooking the Hudson at Milton.*

79 David Johnson, *Marlborough*.

83 David Johnson, *North Conway, New Hampshire.*

86 John Frederick Kensett, *Lake and Mountains.*

88 John Frederick Kensett, *Wooded Landscape.*

91 John Frederick Kensett, *Lake George, a Reminiscence.*

96 Fitz Hugh Lane, *View of Gloucester Harbor.*

97 Fitz Hugh Lane, *Shipwreck off New England Coast.*

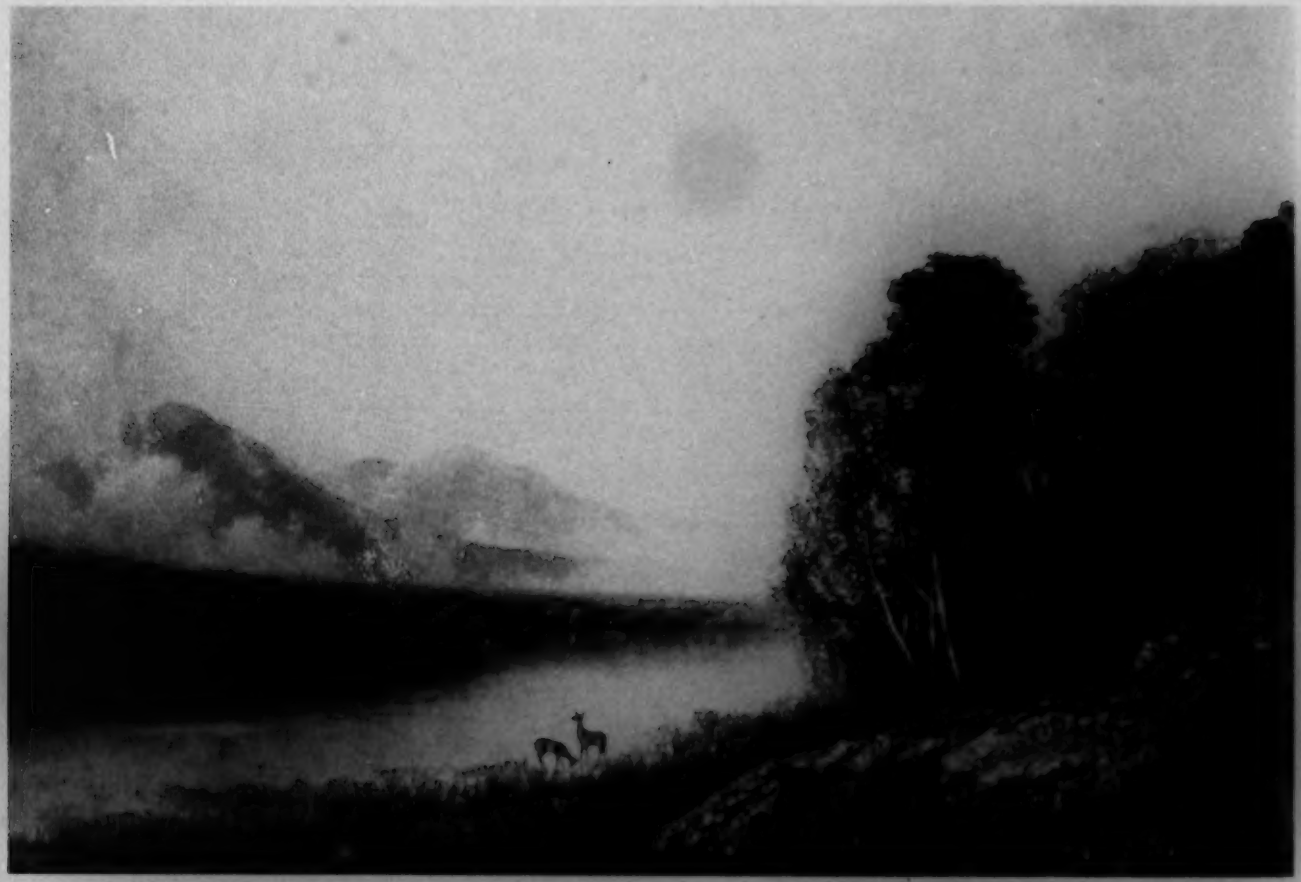
98 Richard P. Leitch, *Lake Otsego, Cooperstown.*

100 Ernest Lotichius, *Falls of the Kaaterskill.*

101 H. L. Marlatt, *Western Mountain Scene.*

102 T. W. Marshall, *Autumnal Lake Scene.*

103 Homer Dodge Martin, *The Old Mill.*



104 Homer Dodge Martin, *View of the Adirondacks.*

105 Jervis McEntee, *View Facing the Catskill Mountains.*

107 Joseph R. Meeker, *Lake Pepin on the Upper Mississippi.*

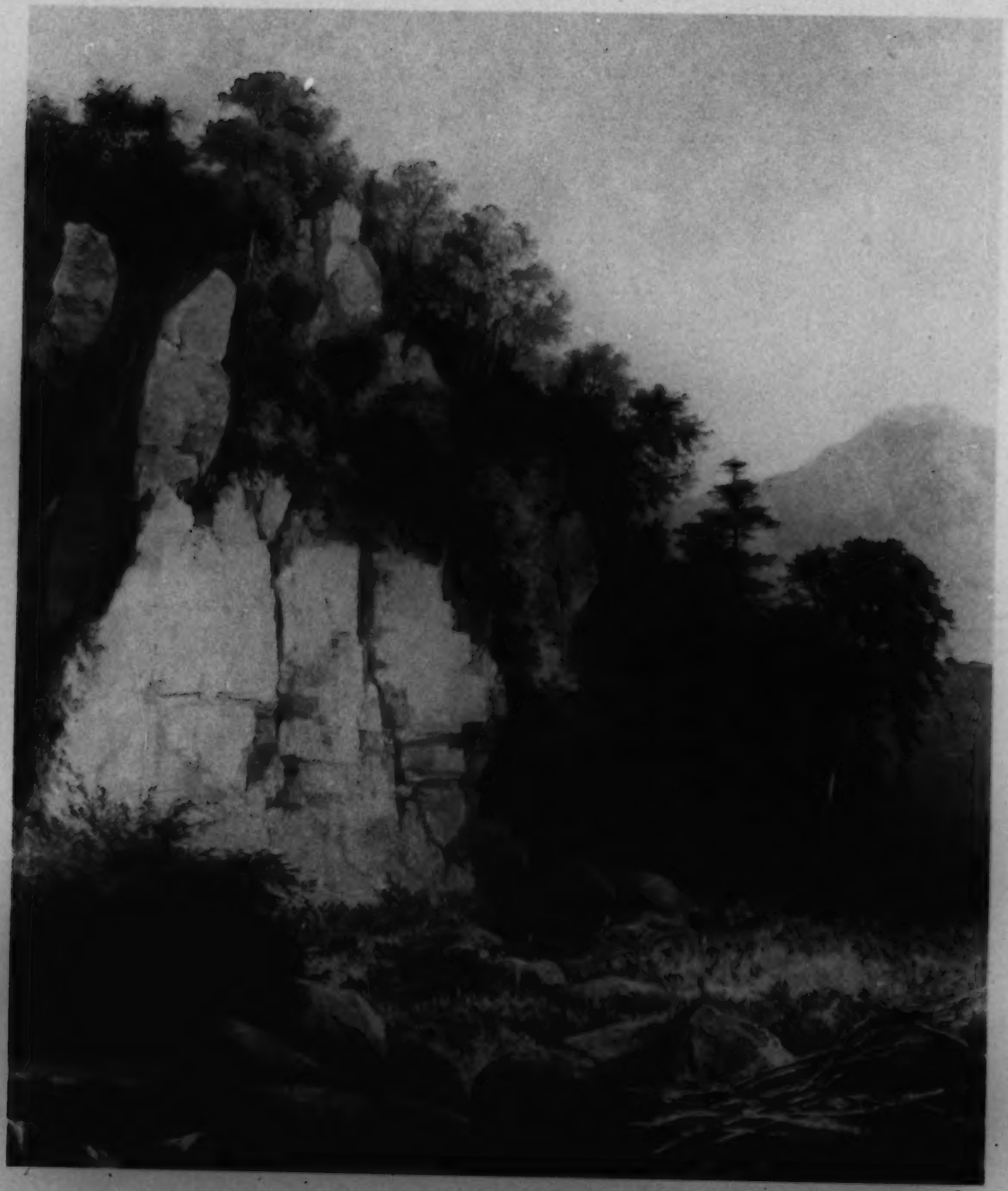
109 Thomas Moran, *Grand Canyon of the Colorado.*

111 Joseph Morviller, *Landscape.*

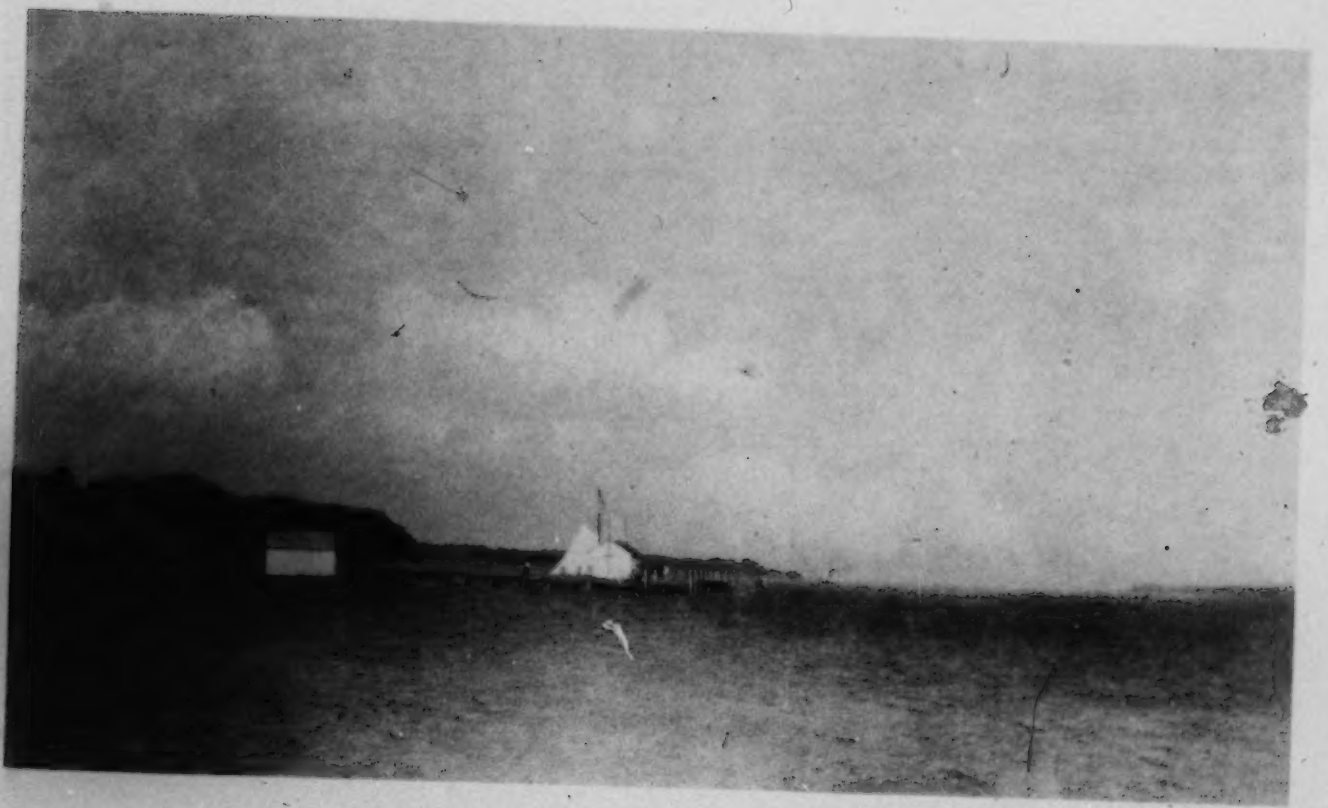
112 Marcus Mote, *View of Santa Barbara.*

114 J. Francis Murphy, *Summer Landscape.*

118 Ferdinand Reichardt, *Niagara Falls.*



130 John Mix Stanley, *Western Landscape.*



33 Unknown, *St. Johns River.*

134 Unknown, *View of Lake George.*

142 Thomas Worthington Whittredge, *Evening in the Woods.*

144 Thomas Worthington Whittredge, *Landscape With Riders in the Hartz Mountains.*

145 John Williamson, *Rural Landscape.*

148 Alexander Wyant, *Landscape Near Cincinnati.*

149 Alexander Wyant, *Peaceful Valley.*

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General

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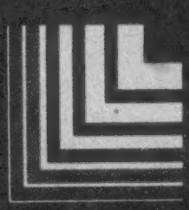

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